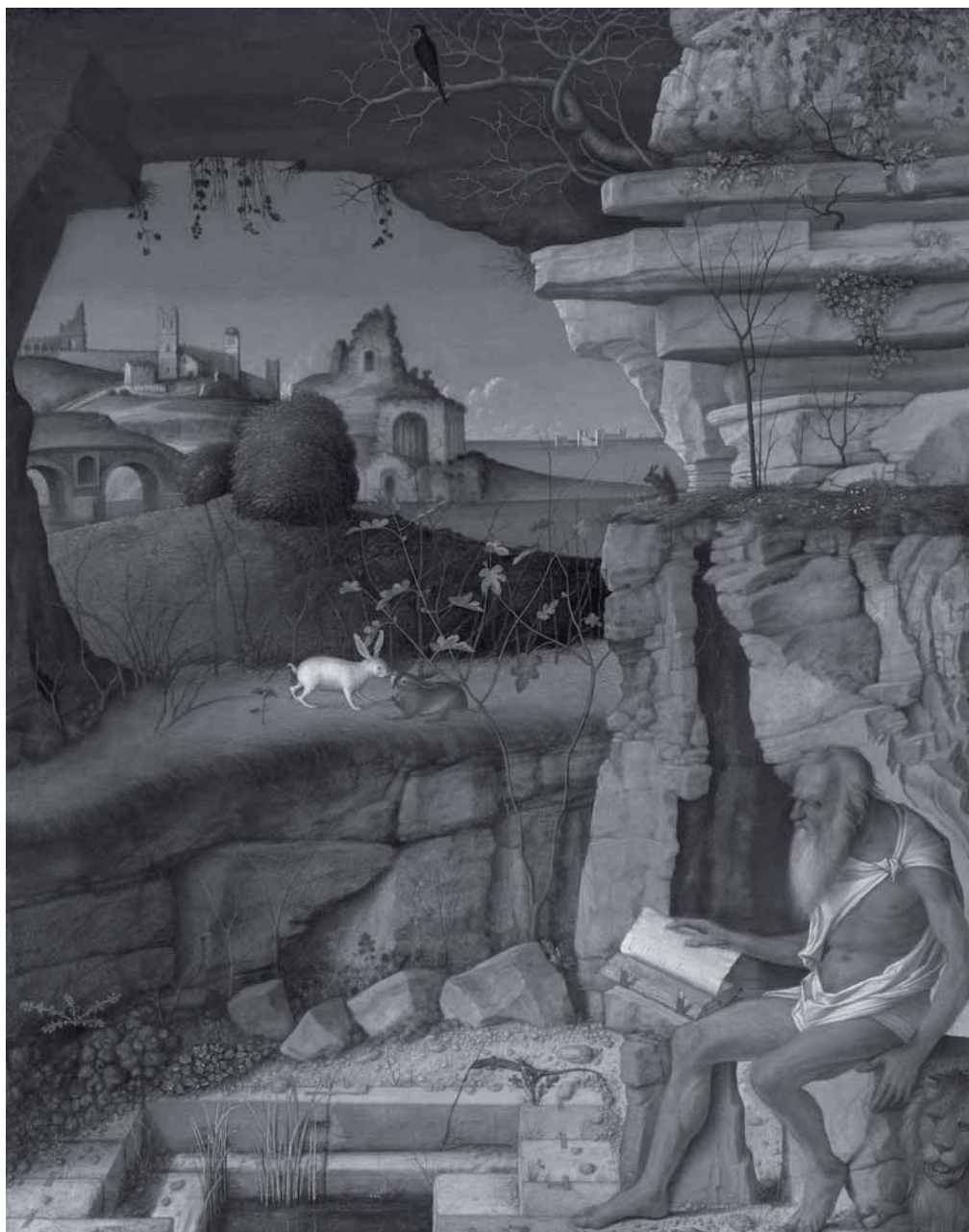


Architecting Nature: The Pastoral Genre in Art Museum Design

Architektonizovanie prírody:
pastorálny žánr pri navrhovaní
múzea umenia

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**GIOVANNI BELLINI: ST. JEROME
READING IN THE COUNTRYSIDE,
1505**

GIOVANNI BELLINI: SVÄTÝ
HIERONYM ČÍTA NA VIDIEKU, 1505

Source Zdroj: NATIONAL GALLERY OF
ART. 2023. Saint Jerome Reading, 1505
[online]. Available at: <https://www.nga.gov/collection/art-object-page.358.html>

Renesančná idea *diaety* ako priestorového konceptu, ktorý má korene v rodiaciach sa humanistických ideáloch, predstavuje veľmi dôležitú, no pomerne zanedbávanú epizódu v architektonickej teórii a genealógii umeleckých múzeí. V tomto príspevku sa skúma, ako koncept *diaety* spolu s konceptom *volného času* ako filozofie dobrého, resp. zdravého spôsobu života formovali charakteristické črty *pastorálneho žánru*, ktorým sa tak silne vyznačovala renesančná literatúra a umenie. Avšak na rozdiel od štúdia *pastorálneho žánru* v umení a literatúre, kde bol plne zhodnotený a preskúmaný ako súbor formálnych a operačných prostriedkov na vyjadrenie konkrétnej filozofie, *pastorálny žáner* v architektúre nebol dostatočne teoreticky spracovaný. Tento príspevok preto skúma, ako tento osobitý žáner ovplyvnil médium architektúry, resp. ako sa jeho zásadné črty prejavili v architektúre ako špecifickej priestorovej disciplíne.

Skúmaním *pastorálneho žánru* v umení a literatúre a jeho pozorným sledovaním v architektúre sprostredkúva tento príspevok formálne a výrazové konvencie, ktoré stáli pri zrode *pastorálneho žánru* a udržali ho ako relatívne stabilnú kategóriu v priebehu storočí. Osobitne sa venuje rozboru spôsobov, akými možno tento špecifický žáner operacionalizovať, interpretovať a používať aj v súčasnosti a zároveň uchovať jeho konceptuálnu podstatu. *Pastorálny žáner* sa postupne *transkóduje* do média architektúry hľadaním odpovedí na nasledujúce otázky: Aká je historická podstata *pastorále*? Prečo sa *diaeta* pokladá v období renesancie za architektonickú priestorovú analógiu *pastorálneho žánru*? Akým spôsobom sa *pastorálny žáner* používal v praxi ako interpretačný a konceptuálny prostriedok? Prečo ho oživovať ako osobitú súčasnú manifestáciu? Mohol by sa nakoniec stať kritickým hlasom pri hľadaní pretvoreného vzťahu ľudskej kultúry k svetu prírody? Môže sa architektúra múzeí umenia produktívne podieľať na tomto kritickom úsilí? A napokon, je architektúra múzeí umenia schopná prevziať túto zodpovednú úlohu?

Pri posudzovaní *pastoralizmu* ako osobitného spôsobu uvažovania o vzťahu medzi kultúrou a prírodou a ako osobitného spôsobu koexistencie kultúrneho a prírodného sveta môžu byť obzvlášť poučné dva architektonické príklady. Prvým z nich je starorímska vila v Laurentiu, druhým súčasné Múzeum moderného umenia Louisiana. Prvý prípad je „deskriptívny“ a „textový“, druhý je „skonštruovaný“ a „aktuálny“. Napriek tomu, že ich od seba delí viac než osemnásť storočí, oba príklady sú rovnako živým stelesnením pojmu *pastorále*, a preto ich možno využiť ako modely pri prezentácii a rozbere podstaty tohto žánru, ako aj jeho historickej stálosti a odolnosti. Tým, že predstavujú takúto nečakanú, ale fascinujúcu transhistorickú dvojicu, nám zároveň pripomínajú, že ústredné otázky genealógie múzea umenia, t. j. samotné jadro jeho dejín a vzniku, nie sú ani výlučne historické a diachronické, ani čisto formálne a faktografické; naopak, sú silne a bytostne konceptuálne.

V najširšom zmysle tak tento príspevok nastoľuje otázku, ako často si uvedomujeme skutočnosť, že funkcia umenia vo všeobecnosti, a vo vzťahu k architektonickému priestoru zvlášť, sa v priebehu dejín dramaticky menila. Napriek zdanlivej zrejmosti konštatovania, že funkcia umenia v období renesancie, ako aj jej manifestácia v architektonickom priestore, sa výrazne líšili od tých dnešných, tento príspevok rekonštruje komplexnosť

všetkých prítomných vrstiev, odkrýva takmer zabudnutú perspektívu a hlboko zakorenené poznanie. Poznanie, že priestoroví predchodcovia dnešných múzeí boli v skutočnosti priestorovými konštrukciami povolanými stelesňovať a odzrkadľovať príslušné širšie filozofické paradigmy a k nim náležiacu zberateľskú a študijnú prax. Spoznať dejiny múzeí ako architektonických typov preto znamená nielen spoznať ich formálne vlastnosti ako priestorových artefaktov, ale aj pochopiť špecifickú oblasť kultúry, z ktorej vzišli, a z ktorej sa odvíjali.

Predkladaný príspevok je preto príkladom jasne interdisciplinárneho prístupu, ktorý skúma architektúru múzeí umenia v celkovom historickom kontexte ako stratifikovanú architektonickú typológiu a významami nabitý kultúrny komplex. Snaží sa podnecovať nové produktívne hľadiská presahujúce architektonickú disciplínu, ktoré by sa efektívne orientovali v rámci intenzívne interdisciplinárnych vplyvov zdanlivo beztvárnych, no v skutočnosti veľmi formujúcich vlákien rôznych zúčastnených historických, sociálnych a intelektuálnych aktérov a oblastí. Architektonický program múzea sa preto chápe ako kultúrny konštrukt *par excellence* – historicky formovaný súbor konvencií, ktoré sa ťažko menia, no napriek tomu sú schopné vývoja. S týmto prístupom by sme mohli znovu začať uvažovať o múzeu umenia ako o manifestácii hlboko zakorenených ľudských potrieb a nevyhnutností, ktoré sa síce menia a transformujú, ale určite pretrvávajú v priebehu dejín.

V posledných náročných rokoch, v období globálnej pandémie, sme boli svedkami zarážajúcich obrazov – boli na nich naše najmocnejšie a najúžasnejšie mestá bez ľudského života, zívajúce prázdnotou. V dôsledku tohto vynúteného dočasného ústupu ľudskej činnosti sme zároveň boli svedkami takmer surrealistických obrazov pučiacej, bujnejšej prírody. Pri pohľade na tieto fascinujúce výjavy sme v istom momente nadobudli pocit, akoby sme boli v tomto svete navyše – vo svete, ktorý tak vehementne považujeme za svoju ríšu a svoj domov. Tento príspevok istým spôsobom odráža novú prekérnosť vzťahu medzi našou kultúrou a prírodou, spolu s naším rastúcim uvedomovaním si potreby tento vzťah napraviť, zlepšiť ho, čo nevyhnutne bude podnecovať vznik stále nových verzií *pastorále*.

Ako ukazuje tento príspevok, múzeá umenia ako špecifický architektonický typ popri svojich úctyhodných typologických predchodcoch vždy zohrávali významnú rolu v dialógu s prírodou. Architektonizovaním prírody, t. j. tým, že tomuto dialógu dávali architektonicky rámanú podobu, otvárali svojim plodným objatím okno pre ocenenie krásy prírody i komplexnosti kultúry v jednotnom priestorovom zážitku. Ako pokračovatelia takýchto priaznivých postupov dokážu múzeá umenia aj dnes poskytovať úniky z nášho zrýchleného, ba až frenetického každodenného života do architektonicko-prírodného rámca rozšírenej hlbokšej existencie, zabezpečujúc nám priestor na precítenie a reflexiu a na pestovanie zmyslovej, no uvedomelej perspektívy. V súlade s touto trajektóriou a s týmito cieľmi skúma tento príspevok potenciál múzea umenia v jeho konvenčných typologických kontúrach ako chvályhodného historického sedimentu. Potenciál vytvoriť dôverné spojenectvo s prírodou a takýmto spôsobom vyživovať utopické prúdy túžby po jemnejšom a bytostnejšom svete.

V čase, keď sa krehkosť našej kultúry prejavuje čoraz viac a naša civilizácia ohrozuje stálosť prírody, keď moderna priniesla ako svojho neplánovaného a nechceného spoločníka duchovný hlad a keď je naše zdravie ohrozené z fyzickej i duševnej stránky, nadobúda *pastorále* na význame viac ako kedykoľvek predtým. Práve taký výskum ponúka veľmi potrebný transhistorický konceptuálny súbor myšlienok a operačných prostriedkov, ktoré by štruktúrovali proces architektonického myslenia tak, aby sa podstata *pastorále* stala zrozumiteľnou. Taký výskum by zároveň

jasne zviditeľnil naliehavosť *pastorále* ako nevyhnutného interpretačného, koncepčného a tvorivého prostriedku pre súčasnosť. *Pastorálny žáner pri navrhovaní múzeí umenia* uľahčuje terapeutické spájanie prírody a kultúry ako protipólov a liečivé spájanie prírody a umenia ako základov, ktoré nás definujú a zároveň konfrontujú, a tak je pre nás výraznou pripomienkou toho, že múzeá by nemali len ospevovať naše kultúrne úspechy, ale aj vyvažovať súčasné kultúrne nedostatky.

Introduction

The Renaissance idea of *diaeta*, a spatial concept rooted in the era's nascent humanistic ideals, marks a crucially important yet relatively neglected episode in the architectural theory and genealogy of art museums. This paper examines how the concept of *diaeta*, along with that of *leisure* as a philosophy of the good, or more precisely healthy, way of living, formed the defining features of the genre of the pastoral, a vital element in Renaissance literature and art. Yet, as opposed to the study of the pastoral genre in art and literature, where it has been fully evaluated and researched as a set of formal and operational means for expressing that particular philosophy, the pastoral genre in architecture has yet to be sufficiently theorised. This paper therefore interrogates how this specific genre affected the medium of architecture; more accurately, how its essential features were manifested in architecture as a specific spatial discipline.

The function of art in general and more specifically in relation to architectural space differed vastly in the Renaissance from that of today. Yet, against the seeming apodeictic simplification of this statement, the paper reconstructs the complexity of the implicated layers, unearthing an almost forgotten viewpoint and a deeply ingrained understanding: that the predecessors of today's museums were in fact spatial constructs summoned to embody and reflect the corresponding broader philosophical paradigms, as much as the affiliated practices of collecting and studying. Hence, to learn about the history of museums as architectural types means not only to learn about their formal features as spatial artefacts, but also to understand the specific field of culture from which they originated and were derived.

By exploring the pastoral genre in art and literature, and attentively tracing it in architecture, this paper communicates the formal and expressive conventions that gave birth to the pastoral genre in the first place and maintained it a relatively stable category throughout the centuries. Addressed specifically is the discussion of the ways in which this genre can be operationalised, interpreted and used even today, maintaining the genre's conceptual essence. The pastoral genre is gradually *transcoded*¹ into the medium of architecture through the process seeking answers to the following questions: What is the historical essence of the pastoral? Why is *diaeta* recognised as the architectural/spatial analogue of the pastoral genre in the Renaissance era? How was the pastoral genre practised as an interpretative and conceptual device? Why should it be revived as a given contemporary manifestation? Can it eventually become the critical voice toward finding an altered version of the relation of human culture to the natural world? Can museum architecture participate productively in this critical undertaking? And lastly, is museum architecture itself capable of taking on this responsible role?

Two architectural examples might be particularly instructive in this sense – assessing *pastoralism* as a distinct way of thinking about the relation between culture and nature, and as a distinct method for the coexistence of the cultural and the natural worlds. One is the ancient Roman Laurentian Villa; the other the contemporary Louisiana Museum of Modern Art. The first case is “descriptive” and “textual;” the latter “constructed” and “actual.” Despite being more than eighteen centuries apart, they both epitomise equally vividly the essential concept of the pastoral and can therefore productively serve as models in presentation and discussion of the essence of this genre as well as its historical constancy and resilience. Representing a highly unexpected yet but fascinating transhistorical pair, they immediately remind us that the central issues in the genealogy of the art museum, i.e., the very crux of its history and origins, are neither exclusively historical and diachronic, nor merely formal and factual; they are, on the contrary, strongly and essentially conceptual.

The Concept of “Leisure” and the “Pastoral Genre” in an Interdisciplinary Context

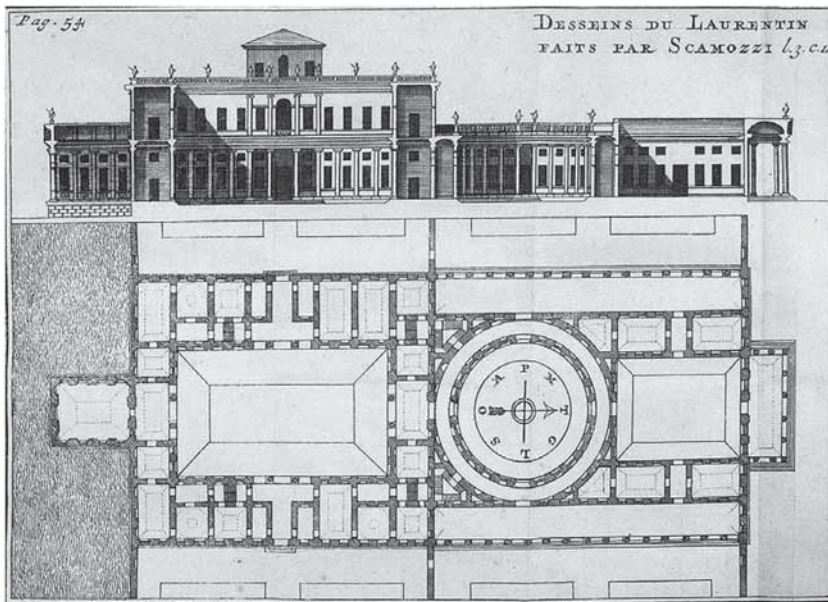
Leisure, understood as a philosophy of personal nurture, has been known ever since antiquity. The Latin word *otium*, widely used in the Renaissance world referring to the concept of leisure, was an adopted ancient Roman term, specifically a translation of the word that Greek philosophy previously developed as the concept of *skolé*. Peter Burke, a noted British historian, says that, in fact, many terms were used in early modern² Europe to denote particular opposition to *work*. *Otium* was defined by the Romans as part of the complementary pair *otium-negotium*, or else *vita contemplativa* and *vita activa*.³ Since then, the idea of leisure (*otium*) changed steadily through the centuries, only to be deliberately resurrected by the Renaissance humanists to signify the cultural effort crucial for continual refinement of oneself, as opposed to one’s daily active life of public service (*negotium*). Julia Conaway Bondanella, an expert on the Renaissance, explains that leisure was not considered merely recreational in the modern sense of the word, implying frivolous and athletic activities (although it did not exclude them), but instead denoted quite a comprehensive program of studies including reading, writing, contemplation, and discussion. As a result, we should understand the term *leisure* more as an idea of the good (healthy) life than as any particular activity, because it implied an “ethic of moderation, an adherence to the rules of nature, and a deep sense of responsibility for the development of one’s intellect and creative faculties.”⁴

Of course, an even more complex set of ideas existed to support the Renaissance concept of leisure. *Negotium* and *otium* denoted two life topographies, not necessarily mutually exclusive – one of the city and the other of the country; of *urbanity* and the *pastoral*. The *pastoral*, as a literary genre and subgenre of landscape painting, was equated with the Edenic, i.e., with the lost world of natural innocence, articulated by a recognisable vocabulary to evoke a particular poetic and fictional response. By analogy to the dichotomy *otium-negotium*, the *pastoral* therefore belonged to the former and operated in the world of leisure, i.e., in “the natural world beyond the socio-economic cares of the city.”⁵ At the same time, the *pastoral* also implied an existence *beyond* the natural world; namely representing the resurrected myth of Arcadia, a dreamscape of harmony with nature and rural aspects of life, if romanticised to reduce the complexity of contemporary life to its simplest essence. Hence the *pastoral*, in both art and literature, was never represented in autonomous manifestations and ways, but always in some sort of juxtaposition and contrast to a more complex type of existence.⁶ The singularity and strength of the *pastoral* depended precisely upon this juxtaposition of the two worlds, the real and the ideal. By highlighting the contrast between them, the *pastoral* enabled the mental transposition and escape to an illusion of a simple, humble, unsophisticated life ennobled with eternal values.⁷

Although the *pastoral* escapes a precise definition, in most cases it denotes a depiction of a particular way of being in the world, a certain phenomenon opposed to urban life, with the idyllic landscape as a primary setting for creation (of a poem or a landscape painting) and with an atmosphere of leisure (*otium*) in terms of conscious attention to art and nature. In both literature and art, the theory of the *pastoral* is either *definitional*, as described above, or *operational*, pointing to the most common conventions of representation, compositional structures, and spatial-pictorial construction rules that it uses and implements.

The theory also opens the question of how the formal and conventional elements through which the *pastoral* genre is recognised encode and express various themes and feelings as its social value and content.⁸ Leo Marx, a renowned American historian and expert on the topic of the *pastoral*, points out the theme and feeling of *liminality* that occupies the borderland between nature and culture.⁹ In social terms, this in-betweenness blurs the distinction between the opposed realms of being (nature *versus* culture and vice versa) and enables a specific privileged position that increases one’s potential to broaden perspectives. Consequently, the characters in *pastoral* poems or landscape paintings, like shepherds or saints, might be regarded as privileged in their escape from social complexity and constraint.

“Living lives of relative independence and self-sufficiency, they might indulge in such impractical but pleasurable pursuits as music, poetry, contemplation, or making love. Their situation, in short, invited idealization as a *via media* between ways of life characteristic of opposite settings, each with its positive and negative features: in the town the amenities and constraints of a complex, organized social order; in the countryside the freedoms, pleasures, and hazards of unspoiled nature.”¹⁰



**FAMOUS RECONSTRUCTIONS OF THE LAURENTIAN VILLA OF PLINY THE YOUNGER
PLAN AND CROSS SECTION OF "LAURENTINA" BY VINCENZO SCAMOZZI IN 1615**

SLÁVNE REKONŠTRUKCIE LAURENTSKEJ VILY PLÍNIA MLADŠIEHO PLÁN A PRIEREZ „LAURENTINY“ OD VINCENZA SCAMOZZIHO Z ROKU 1615

Source Zdroj: MIZIOLEK, Jerzy. 2016. *The Villa Laurentina of Pliny the Younger in an Eighteenth-Century Vision*. Rome: L'Erma di Bretschneider, p. 76

The forms that express the pastoral, as different as they may be, thus share a common philosophy of the good life that enables a broad perspective on human existence, using the means of disengagement from the constraints of society and offering access into leisure activities (like the enjoyment of letters and arts) in an idyllic landscape surrounding.

A Sketch of the Pastoral Genre in Architecture – Tracing “Diaeta” in Architectural History and Theory

“... as soon as I am in my house at Laurentum, and am reading or writing, or even merely looking after my bodily health [...] I am troubled by no hopes and no fear, disquieted by no rumours: I converse with myself only and with my books. What a true and genuine life, what a sweet and honest repose, one might almost say, more attractive than occupation of any kind. Oh, sea and shore, veritable secret haunt of the Muses, how many thoughts do you suggest to the imagination and dictate to the pen!”¹¹

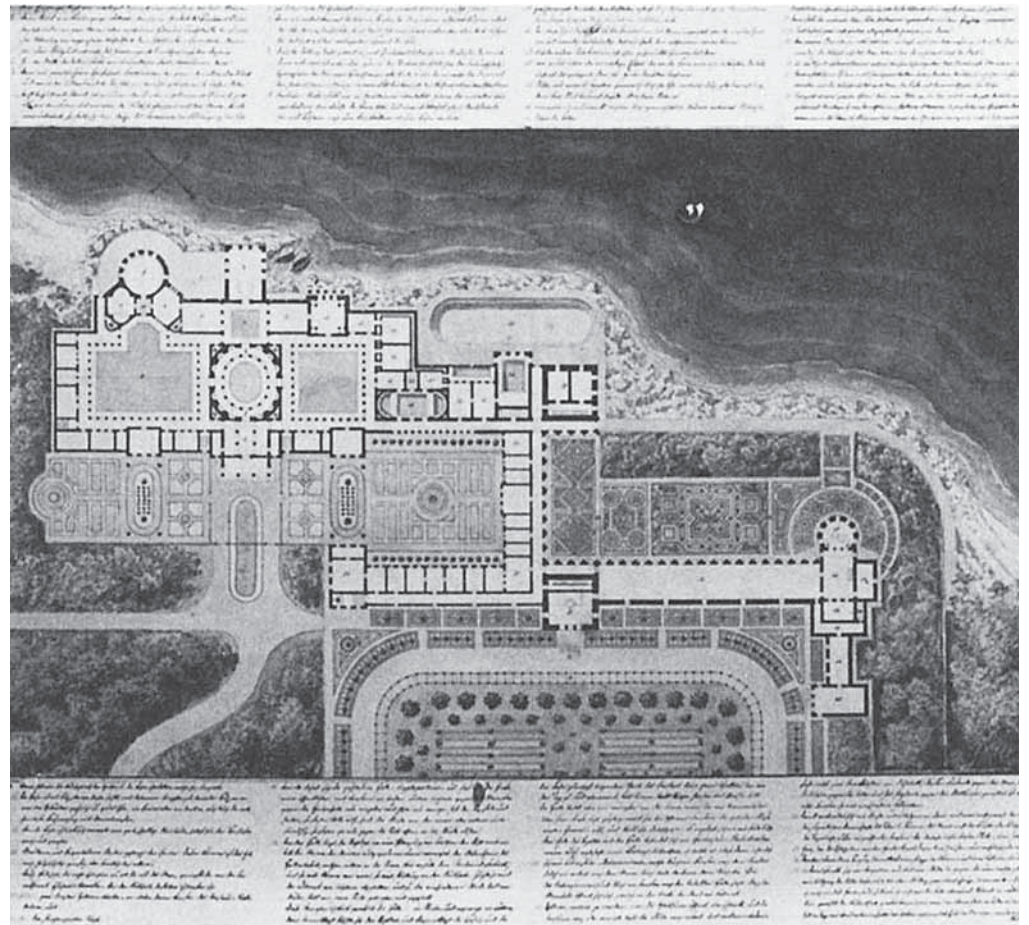
What formed the spatial embodiment of this philosophy and ideal of the good life was the architecture of villas for wealthy ancient Romans. In the rebirth of such noble concepts and ideas, as part of the cultural fascination with Antiquity, the Renaissance humanists launched imaginative excavations¹² of these ancient villas, mostly based on literary sources that described their spatial and organizational logic.¹³ Nadja Aksamija, a prominent scholar of the Renaissance, calls them “portable literary versions” of the original villas. These textual twins of the actual villas even encouraged the poetic operation of using the architectural itinerary as a direction of the literary narrative, itself appearing, as Aksamija suggests, “equally spatial, defined by their mutually interchangeable building blocks of words and objects.”¹⁴

The Letters by Pliny the Younger represents the most comprehensive and the most influential literary work addressing the architecture of ancient Roman villas.¹⁵ His villas are mentioned in many of his letters, of which the most significant is the letter to his friend Gallus, dedicated to the sensual and emotional experience of Pliny’s Laurentian Villa as a training ground for practicing a delightful life.¹⁶ From that letter alone, we learn of a series of spaces that are culturally established through the villa as an architectural type; their specific forms, functions and their relation to each other. In many of them, we can trace the very practise of *leisure* being epitomised in the room of the study with library (*studiolo*), in the baths, and in the numerous exercise courts. Many other functionally nonspecific spaces also belong to this category, designed for indulging in the surrounding landscape (relishing the sun, the breeze, the sea, the vines and more). Pliny’s letter to Gallus enjoyed popularity throughout history, whether among princes and monarchs, or (especially) among architects who, in the absence of concrete material evidence, absorbed every word of it and tried to imagine the ideal villa in the reflection of the beloved Villa Laurentina.¹⁷

**PLAN AND PERSPECTIVAL
ELEVATION OF THE LAURENTIAN
VILLA BY KARL FRIEDRICH
SCHINKEL FROM 1841**

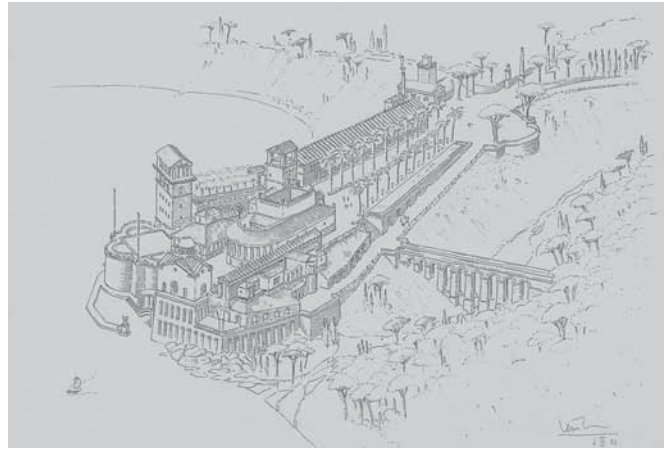
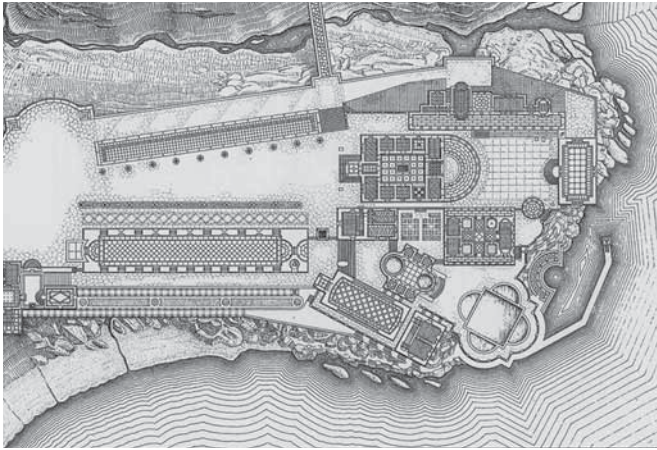
PŌDORYS A PERSPEKTÍVNE
VYVÝŠENIE LAURENTSKEJ VILY OD
KARLA FRIEDRICA SCHINKELA
Z ROKU 1841

Source Zdroj: CARTER, Rand. 1979. Karl
Friedrich Schinkel's Project for a Royal
Palace on the Acropolis. *Journal of the
Society of Architectural Historians*,
38(1), p. 42



However, there is a reasonable doubt that the literary value added by Pliny in his depictions of the villas in fact re-shaped and distorted the spatial reality of the buildings themselves. Yet maybe precisely the extent to which the literary sources were more inclusive than exclusive in terms of imaginative inspirational capacity was what made them even more influential for the architectural imagination. These dreamy imaginative excavations were used as a singular chance for erudite later architects to take a personal and intimate peek into antiquity's perception of a good way of life and, more importantly, to learn about the prospects of their possible spatial reincarnations.

Arnold Alexander Witte, in his notable work on Odoardo Farnese, provides a rare genealogy of the Renaissance *studiolo*, suggesting another connection between the ideas of the good life in the ancient Roman villas and again in the Renaissance. The Renaissance *studiolo* was, in his



**PLAN AND PERSPECTIVE OF
IMAGINARY RECONSTRUCTION
OF PLINY'S LAURENTIAN VILLA BY
LÉON KRIER FROM 1981**

PLÁN A PERSPEKTÍVA IMAGINÁRNEJ
REKONŠTRUKCIE PLÍNIOVEJ
LAURENTSKEJ VILY OD LÉONA
KRIERA Z ROKU 1981

Source Zdroj: CANADIAN CENTRE
FOR ARCHITECTURE. 2023. Imaginary
reconstruction perspective of Pliny's
Laurentine Villa © Léon Krier [online].
Available at: [www.cca.qc.ca/en/search/
details/collection/object/258082](http://www.cca.qc.ca/en/search/details/collection/object/258082)

interpretation, in fact a conflation of three different traditions that had their roots in Antiquity and the Middle Ages. The first precursor of the early modern *studiolo*, as Witte explains, was a small room mentioned in ancient sources. Intended to serve for reading and writing in seclusion, usually during the night, it was naturally located close to the bedroom, sometimes forming its extended part. This small and secluded room can be recognised in the medieval monk's cell or in the *scriptorium* where the copying of manuscripts, among other studios activities, regularly took place. The second precursor of the Renaissance *studiolo* is the form of the *medieval archives* and *treasure-chambers* that housed documents and valuables of monastic communities, or alternately ecclesiastical or secular authorities, in both religious and secular buildings. In religious buildings, they were often linked to liturgical spaces, while in secular buildings they were a kind of small chamber positioned in a secluded and safe position within the buildings, accessible only from the keeper's room. Both traditions presupposed seclusion and a combination of activities implying both study and the collection of valuables. The third precursor of the early modern *studiolo*, as Witte suggests, would be the architectural type of *diaeta*, a spatial setting inspired directly by Pliny the Younger's Letter to Gallus, in which Pliny describes a particular set of rooms in the garden pavilions, naming them *diaeta*. By analogy to its literary double, the Renaissance *diaeta* ought to be physically or visually connected with the surrounding landscape. If no direct view onto the actual landscape could eventually be achieved, a landscape wall painting could alternatively be used as its replacement. Even later, when the *studiolo*, as a modest personal place for studying, became outmoded by the more public *gallery* as a new architectural type, something crucial, in the eyes of real collectors, was missing – the intimate contact with the works of art that *studiolo* once possessed. In the transformation of the *studiolo* from a place for reading, writing and contemplation into a space for collecting and displaying diverse objects, the concept of *diaeta* emerged as an intermediary. It established the relationship with the natural landscape, whether real or imagined, as an important and essential addition to this increasingly complex spatial structure.¹⁸

The term *diaeta* derived from the Greek word δίαίτα, which means *dwelling*. A better understanding of the term is as a *dwelling* in the Heideggerian sense, referring to our fundamental and essential existence in this world.¹⁹ According to various dictionaries,²⁰ δίαίτα also means a way or a manner of living, which explains its connection to Renaissance medical theory. It was believed that *diaeta* could prevent melancholy, which was considered a potential health risk provoked by the concentrated and isolated studios activities performed in the closed and secluded *studiolo*. *Diaeta* provided a welcome connection with the natural landscape, offering a means to counteract this risk. It is therefore safe to propose that *diaeta*, as an architectural concept, was informed by the medical theory of healthy living connected with nature, the contemporary discussions on spiritual and physical health, as well as the ancient literary sources that idealised life in a villa. As such, it was a highly common concept in the Renaissance treatises on architectural theory.

The term *diaeta* was accepted in architectural theory primarily due to its presence in Vincenzo Scamozzi's influential two-volume treatise *L'Idée dell'Architettura Universale* [The Idea of a Universal Architecture] from 1615, though presented in the word's Italian form of *diette*. Scamozzi pointed out that the tradition of *diaeta* referred to the idea of simultaneous enjoyment in the vistas of the



ANTONELLO DA MESSINA: SAINT JEROME IN HIS STUDY, C. 1474, NATIONAL GALLERY IN LONDON

ANTONELLO DA MESSINA: SVĚTÝ HIERONYM VO SVOJEJ PRACOVNI, OKOLO ROKU 1474, NÁRODNÁ GALÉRIA V LONDÝNE

Source Zdroj: WIKIMEDIA COMMONS. 2023. Antonello da Messina - St Jerome in his study [online]. Available at: commons.wikimedia.org/wiki/File:Antonello_da_Messina_-_St_Jerome_in_his_study_-_National_Gallery_LondonFXD.jpg

natural landscapes and those of the arts, in a place of seclusion and quiet.²¹ The concept probably became popular already in the 16th century, but likely not earlier, judging from its lacking any specific mention in Leone Battista Alberti's *De re aedificatoria* [On the Art of Building] from 1485.²² Yet we can nevertheless speculate that there was a potentially similar concept of buildings for pleasure in Alberti's thinking too.

Alberti, in turn, discusses various sorts of buildings in terms of their origins from *necessity*, from *convenience*, or from *pleasure*, although none of these categories are designed for exclusively one of the purposes. Building on Vitruvius'²³ ecological recommendations for the country houses, as well as his own positive assessment of *pleasure as matter*, Alberti states that a country house serves

for “pleasures of light, air, spacious walks and fine prospects,” while in a town house “there are but few pleasures, but those of luxury and the night.” He thought, though, that “our habitation in town should not be without any of the delicacies of that in the country”²⁴ and hence proposed a solution between the usual binary division of town *vs.* country house, advocating instead a “convenient retreat near the town.” His choice, or rather his suggestion, was supported by examples of Cicero’s and Martial’s villas, which means that he also consulted and practiced the imaginative excavations of ancient villas through the literary sources.²⁵

It was in this way that the concept of *leisure* as philosophy of good life was adopted from Antiquity and introduced into Renaissance architectural theory: taking its descent from the Roman literary heritage and exemplified primarily through the architectural type of *diaeta*.²⁶ By analogy to the qualities of the pastoral in the literary and artistic genres, this philosophical, almost therapeutic dimension of *diaeta* was nurtured in architectural thought, as the Renaissance scholar S. K. Heninger would say, as a compensation for what culture was lacking, rather than as expression of what a culture had achieved.²⁷

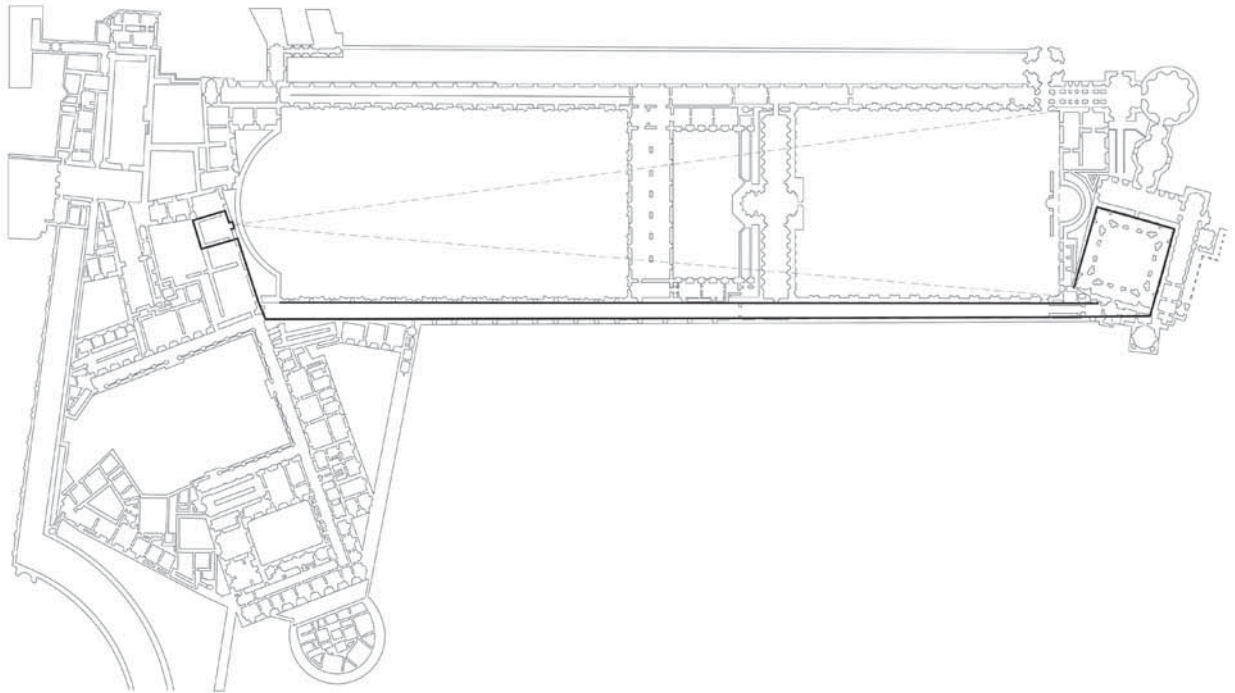
Diagramming “Diaeta” as a Pastoral Genre in Architecture

The extraordinary architectural and cultural palimpsest that forms today’s Vatican Museums boasts and highlights an important architectural fragment that bears an analogy to the theoretical construct of *diaeta*. It is the spatial sequence that starts from the “Stanza della Segnatura” (the private apartment of Julius II della Rovere) on the third floor of the Vatican Palace, extends through the Belvedere Courtyard, and ends in the Villa Belvedere with its adjoining “Cortile delle Statue” (The Courtyard of the Statues).²⁸ This spatial sequence was defined and spatially integrated by Donato Bramante in 1506.

The “Stanza della Segnatura” originally included a secret library, roof-terrace and aviary.²⁹ Julius II hoped to spend his life there, reading and looking at the most famous of Raphael’s frescoes, which he commissioned for the room.³⁰ The fresco dedicated to poetry, called “The Parnassus,” is positioned on the north wall of the “Stanza,” which also contains a window that overlooks the Belvedere Courtyard. The motif of the painting, depicting Mount Parnassus, allows the wall along with the window to disintegrate in an illusionistic fashion, enabling in fact the extension of the depicted ideal world of the Muses into the real one evolving in the courtyard outside. In his work on Julius II and the “Stanza della Segnatura,” Paul Taylor suggests that Bramante worked to design the Courtyard in such a way that it would look best from the window of the “Stanza.”³¹ The Villa Belvedere, on the other hand, built by Innocent VIII in 1487, as his pleasure house or “villa suburbana,” itself offered unsurpassed views of central Rome to the east and beautiful pastures to the north, thus earning the building its highly appropriate name. Its walled-in “Cortile delle Statue” became home to Julius II’s ever-growing collection of ancient Roman sculptures. The grand conception of the Belvedere Corridor, which connects the Vatican Palace on the south with the Villa Belvedere on the north hill, was Julius II’s master project, the result of his idea to connect his “Stanza” with the location of his Roman sculpture collection.

The similarities that we can detect in the general concept of Bramante’s project and the qualities of an ancient villa are certainly not incidental. In his study on the Belvedere as a classical villa, James S. Ackerman explains that due to Pliny’s not entirely precise description of the Roman villa and hence the lack of an accurate textual reconstruction, Bramante could have assembled only a limited number of the original forms and ideas pertaining to the villa, imagining them with the help of the Roman ruins that could be found in the vicinity, such as those of the Temple of Fortuna Primigenia at Praeneste (now Palestrina). Consequently, Bramante imagined a blend of programmatic aspects and formal principles of ancient villa architecture, yet only as rendered in a religious formal structure.³² In consequence, the formal structure of a Roman sacred structure became the leading mediating link between the literary source as an outline of ancient villa architecture, and the Renaissance architect’s desire to resuscitate the revered Roman spatial concept.

In his theory on practices of imagination, K. Michael Hays explains the dynamic process that takes place in the architectural imagination, starting from our intuitions or else sensory experiences and extending them to the realm of our understanding. To introduce our intuitions into the realm of our real understanding, which is the sphere of concepts and categories, he recognises a need for a third agency – a mediator, a so-called *imagination intermediary* or an *underlying imaginative procedure*. He divides these mediators into the *schematic* and the *diagrammatic*, of which the first



FRAGMENT OF DIAETA IN
THE VATICAN MUSEUMS:
THE BELVEDERE CORRIDOR
CONNECTING THE "STANZA DELLA
SEGNATURA" [THE LIBRARY] (LEFT)
WITH THE "CORTILE DELLE STATUE"
[THE COURTYARD OF THE STATUES]
FROM THE OLD BELVEDERE VILLA
(RIGHT)

FRAGMENT DIAETY VO
VATIKÁNSKYCH MÚZEÁCH:
BELVEDÉRSKA CHODBA SPÁJAJÚCA
„STANZA DELLA SEGNATURA“
[KNIŽNICU] (VĽAVO) S „CORTILE
DELLE STATUE“ [NÁDVORÍM
SÔCH] ZO STAREJ VILY BELVEDÉR
(V PRAVO)

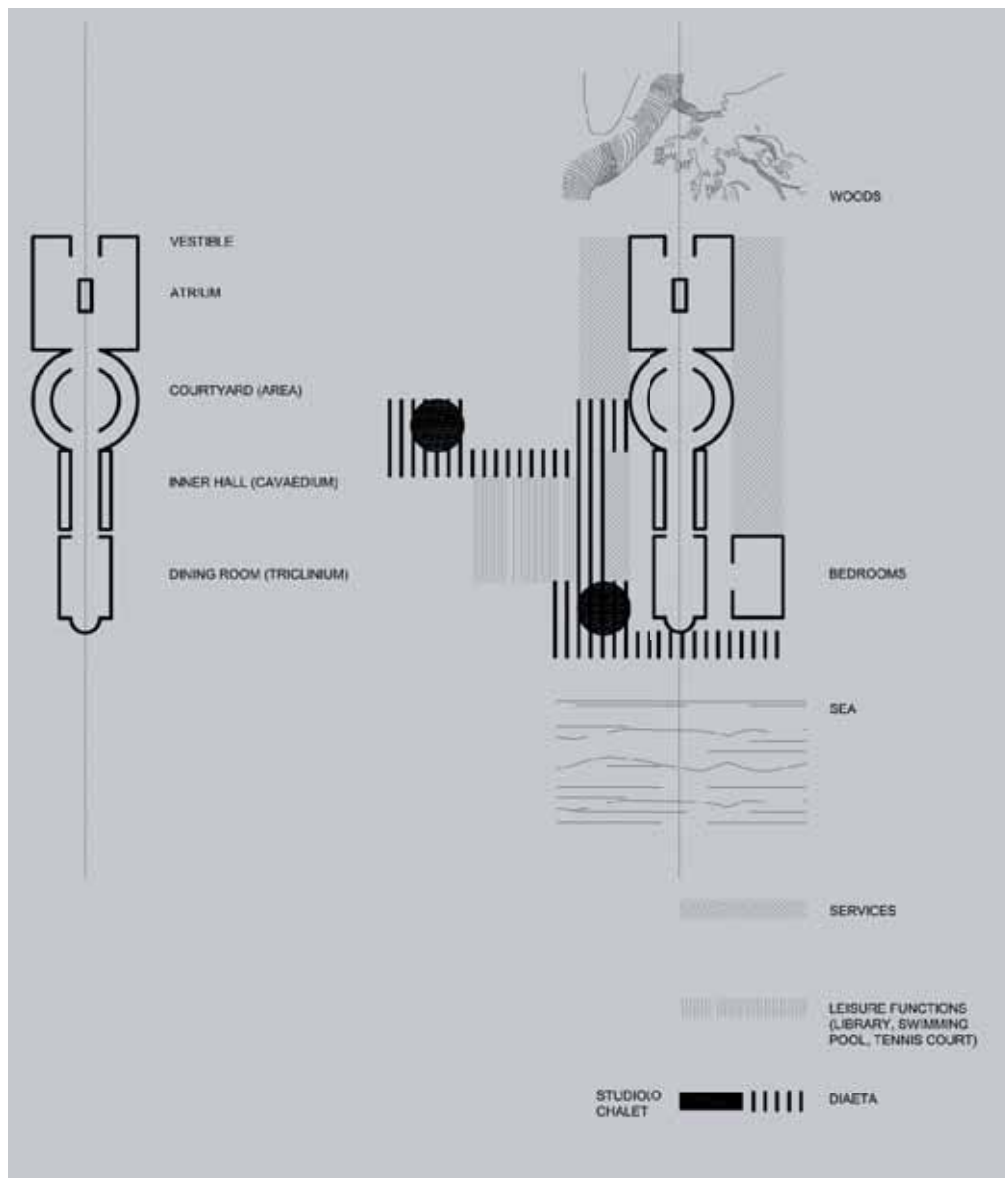
Author Autor: Meri Batakoja

works within the autonomous mode of architecture pertaining to the aspects of form, and the second within the complex network of social, technological and historical forces that are discursively shifting and contradictory.³³ The *imagination intermediary* between the Pliny the Younger's literary source and Bramante's concrete spatial concept is the *formal schema*, a *typological form* of the Temple of Fortuna Primigenia at Praeneste. By becoming conscious of the very process of architectural imagination, and how it actually behaves and works, we can then start to experiment with different *imagination intermediaries*, *schematic* or/and *diagrammatic*, and expect an entirely different yet equally relevant result accordingly. Let us, for instance, take as a new *imagination intermediary* the diagram of the pastoral genre, as a cultural pattern of practicing the philosophy of good (healthy) life borrowed from the broader interdisciplinary context.

If we employ this new *imagination intermediary* to the previously described architectural fragment from the Vatican Museums, we can recognise the essence of *diaeta* in quite a different way. We can identify the ways in which *diaeta* is both the opponent and the counterpart of *studiolo*. As opposed to the *studiolo*'s secluded and closed character, the *diaeta* provides openness and integration with natural landscape. Yet matching the introverted and strenuous intellectual efforts performed in the *studiolo*, the *diaeta* brings forth the aesthetic pleasure of arts and nature in a unified spatial experience. It is, therefore, the juxtaposition of two contrasting (mental) states, as two closely interconnected binary poles, that is inherent to the very definition of *diaeta*, just as was the case with *otium/negotium*, real/imagined, pastoral/urbanity, country/town. Specific architectural means are used, among them fine *illusionism* and elaborate *perspectival framing*, to disintegrate the actual architectural frame into the idealised valley of the Muses, as enacted on the north wall of the "Stanza della Segnatura." The feeling of privileged escapism is provided by an *architectural journey*, or rather the *prolonged spatial experience* spread across the dimensions of space and time, by which the urban reality of the Vatican Palace is gradually dissolved into the suburban character of the Villa Belvedere, ennobled with the eternal values of ancient art.

With that in mind, let us turn back to where it all started – to the famous letter that Pliny the Younger wrote to Gallus, devoted entirely to his Villa Laurentina.

The narrative starts as a depiction of the journey from a town 17 miles distant from the Villa. As one advances along the road, the scenery is constantly changing, shifting between the road



VILLA LAURENTINA AS CULTURAL CONSTRUCT (LEFT) AND AS EMBODIMENT OF LEISURE (RIGHT)

VILA LAURENTINA AKO KULTÚRNY KONŠTRUKT (VĽAVO) A AKO STELESNENIE VOLNÉHO ČASU (V PRAVO)

Author Autor: Meri Batakaja

hemmed in by the woods “which close in upon you,” and the road running through broad pastures that “open out before you.” Slowly, the city is left behind.

Arriving at the Villa, as an introduction to its rich inner space, Pliny the Younger describes the dominant central main axis consisting of the entrance, the vestibule, the hall of columns, the courtyard, and the dining room. In our mind, we can see them perfectly aligned along the central axis of symmetry. Pliny describes this dominant axis twice, once in the view from the vestibule towards the dining room, where the sea is finally visible as an endpoint on the horizon, and then in the reverse direction too, seen from the dining room back to the vestibule – a perspective that then extends into the woods and towards the distant hills. Through its doubled depiction, rendered from two opposite directions, the text unequivocally stresses that precisely this axis is the spine of the Villa’s architectural composition, which then logically protrudes into the broader natural setting.

After a short description of several of the salons placed around the dining room, Pliny then mentions a round room with shelves, which is in fact the famous study room with a library, or rather the *studiolo* as known to us from the Renaissance context, which is minutely depicted in the text:

“In connection with this angle is a salon with a dome-shaped roof, with windows on all sides so as to follow the circuit of the sun; in its wall, shelves are inserted, like those of a library, holding

books of the kind that are not merely read but studied. Adjoining this is a sleeping-room, with a passage intervening...³⁴

From the library, he then starts moving forward in time and space in a leisurely manner, noting the distinct sensual and emotional experiences that the architecture imposes on him. Though the position and types of the numerous rooms that he encounters appear less clear than those along the main axis, we find ourselves in a vividly described variety of scenes: an additional dining room at the top of one of the two towers, from where the view reaches into the distance and confronts the eye with the majesty of the natural landscape; or the windowless dining-room, which, when the sea is rough, is exposed only to its roar and its noise. Then, he mentions a trellis of vines over the green paths of the vineyard, which are light and gentle even to bare feet; then a covered arcade with windows on both sides that open on a pleasant and windless day yet alternatively close when the weather is not good, and many more.³⁵

By following this imaginary architectural itinerary as an imprint of the literary narrative, we can deduce that a second axis is established, one that leads from the study with the library and presumably connects a series of rooms and scenes, culminating with a pavilion, or rather several pavilions, set in a garden.

“On betaking myself to this chalet, it seems to me that I have got away even from my own villa, and I derive especial enjoyment from it at the time of the Saturnalia, while the other parts of the establishment are ringing with the license and the mirthful shouts of that season; for then I am no impediment to the gambols of my servants, nor are they to my studies.”³⁶

Being set up not exactly in opposition but rather in that in-between space of *secluded-integrated* and *closed-opened*, we can imagine this second axis to consist of architectural elements that provide both horizontal and vertical connections and bonds, such as galleries/arcades, courtyards, pavilions, towers and more, and establish both symbolic and symbiotic relationships between the architecture and the surrounding landscape. The pastoral gene transmitted from the arts and literature to architecture is exactly the same programmatic cell to be dispersed in various parts of the ground plan and the cross-section, in order to create and enable a healthy way of living by imposing the value of self-care, and of intellectual and aesthetic pleasure as inseparable from the experience of nature.

We can try to define it as a *sequence of prolonged experience*, across both space and time, even a sort of *architectural journey*. This sequence is then *staged* by lining *site-specific scenes* assisted with *pictorial* and *perspectival framing* of the topography.³⁷ The real architecture here does not work only as a *visual device*, but as a *sensorial* one as well, controlling *the patterns of perceptual information* – visual, audio, tactile, and kinaesthetic, such as, for instance, the way that one of the dining rooms exploits the sounds of the raging sea.

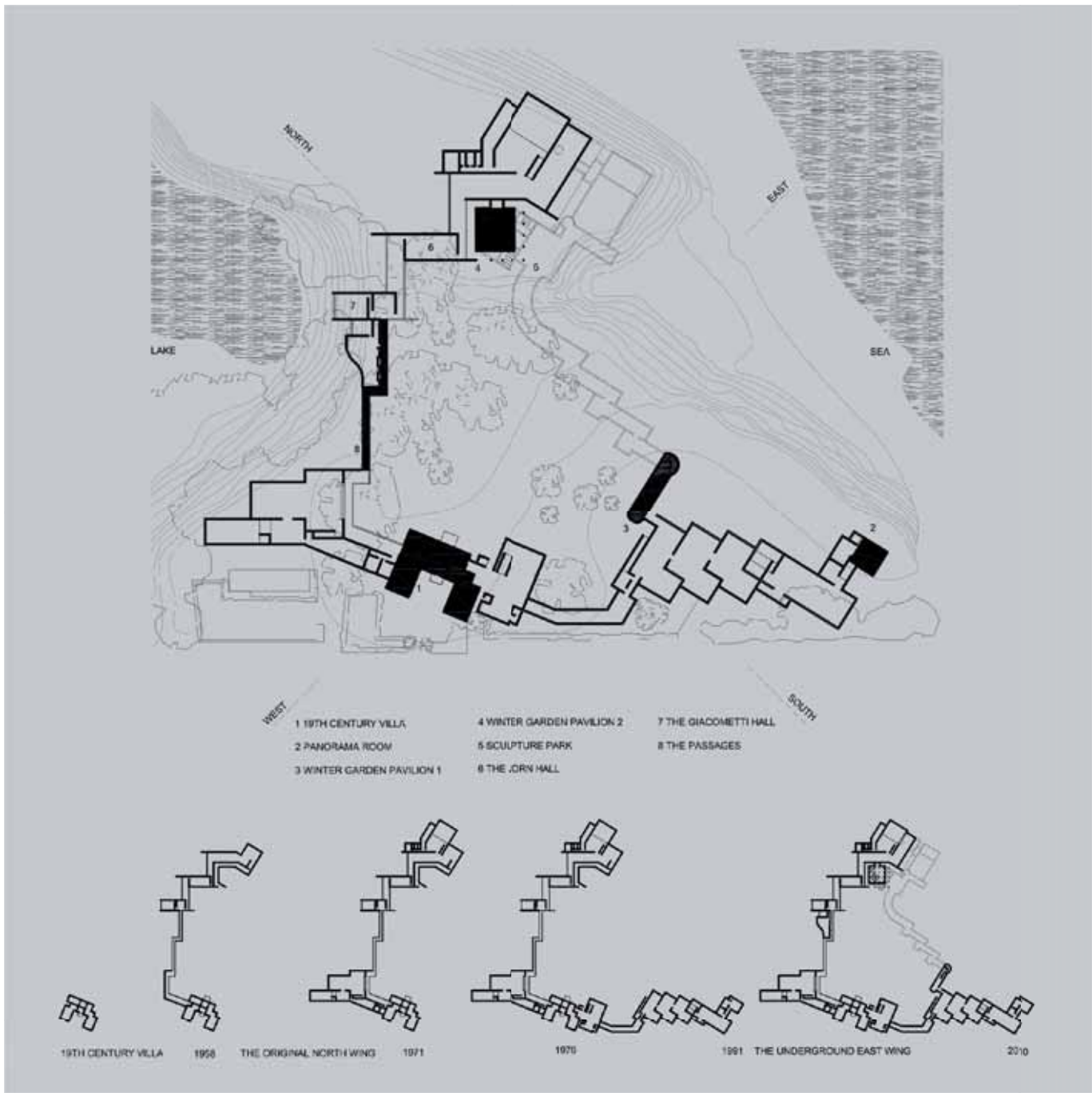
With the final pavilion – the chalet in the garden - the path of escapism is completed, stepping across the line between real life and the dreamscape of a harmony between art and nature. This villa, in other words, is architecture through which the landscape is directly felt, architecture that has the power to be transformed into landscape, to become the landscape itself.

In this way, by employing the pastoral genre as the *imagination intermediary*, we can distance ourselves from the historical and formal dimensions of the model, and provide instead a diagrammatic reading of the *diaeta*, as a set of definitional and operational principles and themes. In that sense, it becomes an essentially formless reading, a sort of an underlying connector between the historicity, the social and intellectual importance of form, and the presumption of possible new interpretations and conceptualisations.

From “Laurentina” as a Textual Scheme to “Louisiana” as an Actual Museum; from History to Modernity³⁸

“The root issue is not one of fact but of theory. It is conceptual.”³⁹

The definition of *leisure* in the contemporary context does not deviate much from what has already been discussed, and it still includes strong echoes of the ancient philosophy of good (healthy) living. Leisure is a state of mind, as one of its definitions claims, characterised by unconstrained time and willing optimism, involving either extensive activity or else no activity at all, yet fostering a peaceful and productive co-existence with the elements in one’s environment.⁴⁰ On the other hand, we have already singled out and defined the key formal and expressive features and conventions essential to the pastoral genre, as witnessed in previous historical instances, i.e., those



**LOUISIANA MUSEUM
OF MODERN ART**

MÚZEUM MODERNÉHO UMENIA
LOUISIANA 1958 – 2010

Author: Meri Batakoja

characteristics that make the pastoral genre a relatively stable category. But whether the pastoral genre has vitality today is a question still awaiting its answer, along with how the pastoral could be practiced and used in its contemporary manifestation and appearance. Heading in that theoretical direction, Leo Marx appoints a distinct way, or at least a view, of life that may be called *pastoralism*, as the essence which fundamentally defines the genre and around which the evolving transformations from the past to the future can then occur. It is, as he says, precisely humanity's awareness of its position, of its precarious standpoint on the threshold between the complex and the simple, between culture and nature, between art and nature, between the real and the hoped-for. This utopian strain that is present in this concept, the dreamscape of harmony with nature, the mental transposition and escape in the direction of the illusion of a simple, humble life suffused with

value, does not mean the avoidance of reality, but rather an effort to “educate desire”⁴¹ and activate a critique directed against contemporary living.

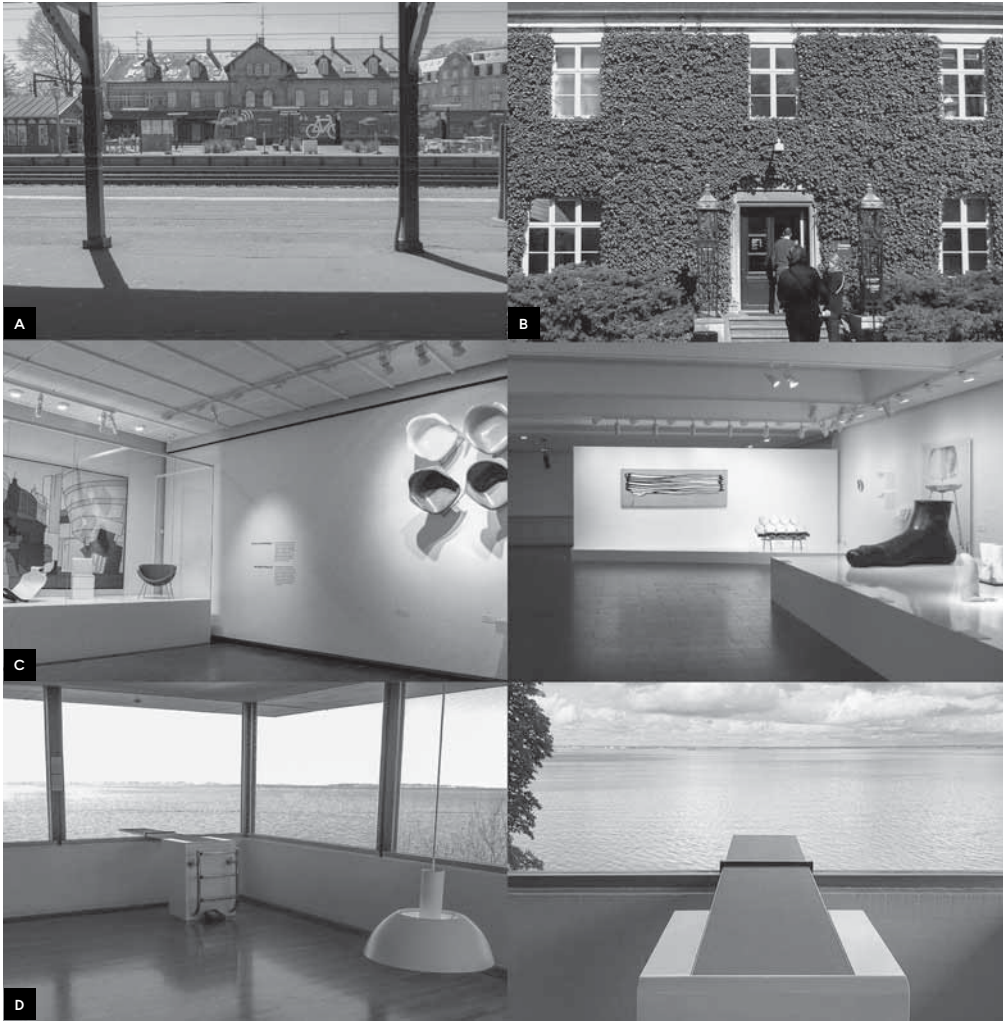
It is precisely this essence that can be felt during the journey to and through the building of the Louisiana Museum of Modern Art, a major work of Danish modernist architecture, located in Humlebaek, about 40 kilometres north of Copenhagen. The museum occupies the grounds of a 19th-century villa estate, established by an aristocrat with an educational background in forestry, surveying, and agriculture. The estate’s peculiar name, Louisiana, owes its origin to the owner’s unusual destiny of having three wives all named Louise. It was originally conceived as a family villa set within a picturesque park, rendered in English style with meandering paths and rare imported species of trees. Some 100 years later, the famous Danish art collector Knud W. Jensen purchased the estate, keeping the existing villa as the heart and centrepiece of his future new museum.⁴² The first extension to the villa, as with the numerous extensions and alterations that would follow, was designed by Jørgen Bo and Vilhelm Wohlert in 1958 and has remained since then a revered masterpiece of modern architecture. Over the next four decades, the estate was continually modernised and the Museum expanded,⁴³ thereby reflecting the evolution of both the Louisiana Museum’s collection and the state of contemporary art.

The Louisiana Museum of Modern Art can easily be called a “museum-destination,” for which one needs to have a decisive plan to visit it, devoting a considerable amount of time in both traveling and experiencing. In the context of the philosophy of the *pastoral*, in view of the Albertian theorisation of *pleasure as matter*, such an *architectural retreat near town* surely provides the desired “pleasures of light, air, spacious walks and fine prospects,” as Alberti encouraged. Adding to these unquestionable qualities its particular function as an art museum, Louisiana and other such cultural retreats outside the metropolis serve as collective places for dedicated spectatorship, for people who have specific cultural interests and are open for a different approach to art, in fact are ready to spend an entire day at the site and understand as much as possible the dense messages that are communicated.⁴⁴ The hours invested and spent in traveling also mean an intentional relinquishing of busy city life and allowing a full focus on the museum as a real-life experience and real-life alternative.

After the train ride from the city, an additional 15-minute walk from the train station is needed to reach the museum. The walk takes the visitor through a peaceful residential neighbourhood with family houses, ending in the old villa of the Louisiana estate. In its composed appearance, the villa cordially welcomes the visitors, offering an appropriate entrance to the museum, yet in no way hinting at the ensuing form of the richly layered and elaborate museum complex set in its opulent landscape.

The museum itinerary starts in the old villa and continues through a slightly twisted corridor, half-glazed on one side, to frame a small composition of sculptures in a garden setting. Through its gradual enclosing, the corridor enters the L-shaped galleries of the South Wing, which are completely without windows and natural light, and serve for the temporary thematic exhibitions. This exhibition series provides a prolonged experience within the artificially lit, rather neutral spaces, long enough to transport the visitor completely into the autonomous world of art. From that state of heightened focus on artworks, suddenly a breathtakingly wide perspectival frame of the Sound⁴⁵ opens up, enabled by the Panorama Room⁴⁶, a space that functions, in fact, as an architectural visual device to rest one’s mind on the horizon.

The second sequence of the museum itinerary starts within the first Winter Garden Pavilion. The Pavilion is bathed in the intense play of light and shadows, and provides a bench for temporary relaxation and rest. It also houses a staircase that leads towards the underground East Wing. Here, once again, the East Wing exhibition space is completely devoid of windows and artificially lit. The experience of walking through the enclosed gallery space, fully committed to the contemplation of art, is here longer than in the previous case. However, the alertness of the mind is maintained by means of the spatial diversity of the galleries. Namely, first the visitor encounters elongated galleries with different heights, followed by the grand Sweeping Gallery, and then the very High Gallery, which concludes the exhibitions of the East Wing. Within the High Gallery, another staircase is placed to lead upwards to the second Winter Garden Pavilion. This second Garden Pavilion works as a transition from the underground exhibition space into the all-encompassing Sculpture Park, from where further captivating perspectival prospects are generously offered. Upon entering the



LOUISIANA MUSEUM OF MODERN ART: SEQUENCES OF EXPERIENCE

MÚZEUM MODERNÉHO UMENIA
LOUISIANA: SEKVENCIE ZÁŽITKOV

Source Zdroj: author's photos with noted exceptions

A – ARRIVAL SPOT

A – MIESTO PRÍCHODU

B – LOUISIANA MUSEUM OF MODERN ART ENTRANCE

B – VSTUP DO MÚZEA MODERNÉHO UMENIA LOUISIANA

C – THE SOUTH WING GALLERIES

C – GALÉRIE JUŽNÉHO KRÍDLA

D – THE PANORAMA ROOM

D – PANORAMATICKÁ MIESTNOSŤ

Sculpture Park, the first exhibit is the Calder Terrace, showcasing works by the famous American sculptor Alexander Calder. His abstract sculptures,⁴⁷ in steel and aluminum, monumentally scaled, are positioned as a trio directly on the green lawn of the terrace, staging in their relationship an authentic scene that can help us understand Jean-Paul Sartre's remark on Calder's work: "Calder's objects are like the sea and they cast its same spell – always beginning again, always new." Left entirely to nature, they finally breathe as they have taken their own life out of the air. They are a sort of new nature applied to nature itself, strange creatures "existing between matter and life."⁴⁸ A little further, this already memorable architectural journey meets yet another striking site-specific scene – Henry Moore's grand sculpture,⁴⁹ placed on a stone-paved platform above the beach. Assuming a perfect east orientation, it awaits the rising sun to fill in the emptiness of the bronze biomorphic forms and to evoke fecundity.⁵⁰ It is positioned at a distance from the other sculptures in the Park, to be perceived alone in perfect alignment with the sea horizon. It seems as though an entire poignant architectural experience is condensed into this very instant, where everything previously seen completely vanishes, transforming into an endless vista. This is the moment when the power of the synthesis between art and nature provides a sense of an entirely new and mind-expanding perspective. The Sculpture Park's remarkable character lies in its vastness and its humble simplicity, serving as a natural background for the artistic giants displayed in front of the magnificent sight across the Sound. It arouses an intense sensation only experienced when encountering the suprahuman, the sublime, and almost ungraspable immensity of natural phenomena.⁵¹

Here, escapism is completed; the line between real life and the dreamscape of a harmony between art and nature is finally crossed. After this moment of utter culmination, the rest of the museum journey continues with fewer surprises but with equally rich experiences.

LOUISIANA MUSEUM OF MODERN ART: SEQUENCES OF EXPERIENCE

MÚZEUM MODERNÉHO UMENIA
LOUISIANA: SEKVENCIE ZÁŽITKOV

Source Zdroj: author's photos with noted exceptions

A – WINTER GARDEN PAVILION 1
A – PAVILÓN ZIMNEJ ZÁHRADY 1

B – THE GALLERIES FROM THE UNDERGROUND EAST WING
B – GALÉRIE PODZEMNÉHO VÝCHODNÉHO KRÍDLA

C – THE CALDER TERRACE
C – CALDEROVA TERASA

Source Zdroj: HANSEN, Kim © 2022 Calder Foundation, New York / Artists Rights Society (ARS), New York / VISDA, Copenhagen. Louisiana Museum of Modern Art Facebook Official Site [online]. Available at: <https://www.facebook.com/louisianamuseum/photos/pb.100064600697538-0000/10160414688318926/?type=3>

D – HENRY MOORE'S SCULPTURE 'TWO PIECE RECLINING FIGURE NO. 5' IN FRONT OF THE SOUND

D – DIELO SCULPTURE IN FRONT OF THE SOUND OD HENRYHO MOOREA

Source Zdroj: Unknown author. Når Kunsten Er Ikon For Stedet Henry Moore [online]. Available at: <https://www.kunsteder.dk/case/henry-moore-naar-kunsten-er-ikon-for-stedet>



The third sequence of the museum itinerary encompasses the galleries of the North Wing,⁵² as the locations of the only two permanent exhibitions in the Louisiana: the Jorn Hall and the Giacometti Hall. The Jorn Hall is dedicated to one of the greatest Danish artists, Asger Jorn, a founding member of the avant-garde group CoBrA, whose artworks are also part of the display. Its space provides a domestic atmosphere, created by the dark terracotta floor and whitewashed brick walls of standard residential height. Above is a wooden ceiling with exposed beams, which rhythmically punctuate the continuous strip of high windows, offering an original bilateral clerestory source of daylight. Paintings are arranged in a modernist manner, with every artwork having its own wall space that fits into the visitor's individual field of view. All the artworks keep their autonomous stature within the safe boundaries of this architectural setting. However, the security of the lateral white walls disappears as one enters another segment of the North Wing, now characterized by the huge glass screens manifestly opening onto the attractive surrounding landscape. In this completely new setting, the paintings and their accompanying walls seem almost like inserted cut-offs in that fabulous intermediary space. Here, we can undoubtedly recognise the distinctive modernist idea of combining architecture, painting, and landscape in a kind of *surface poetic*. This particular mode of display is undoubtedly contemporaneous with the Louisiana Museum of Modern Art itself and a foundational principle of many similar concepts of the time,⁵³ like the *collage space*, *trellaged space*, or *phenomenal transparency*.⁵⁴ With this gesture, it becomes clear that the artworks here are intentionally exposed to a dialogical relationship with the environment and open to the power of perceptual juxtapositions to produce new visual meaning. A very peculiar operation of *empooling*⁵⁵ can also be observed along the glass screens in the North Wing. It is an operation of bringing the outer space inward, i.e., channelling the external landscape to flow inward and to work against the

LOUISIANA MUSEUM OF MODERN ART: SEQUENCES OF EXPERIENCE

MÚZEUM MODERNÉHO UMENIA
LOUISIANA: SEKVENČIE ZÁŽITKOV

Source Zdroj: author's photos with noted exceptions

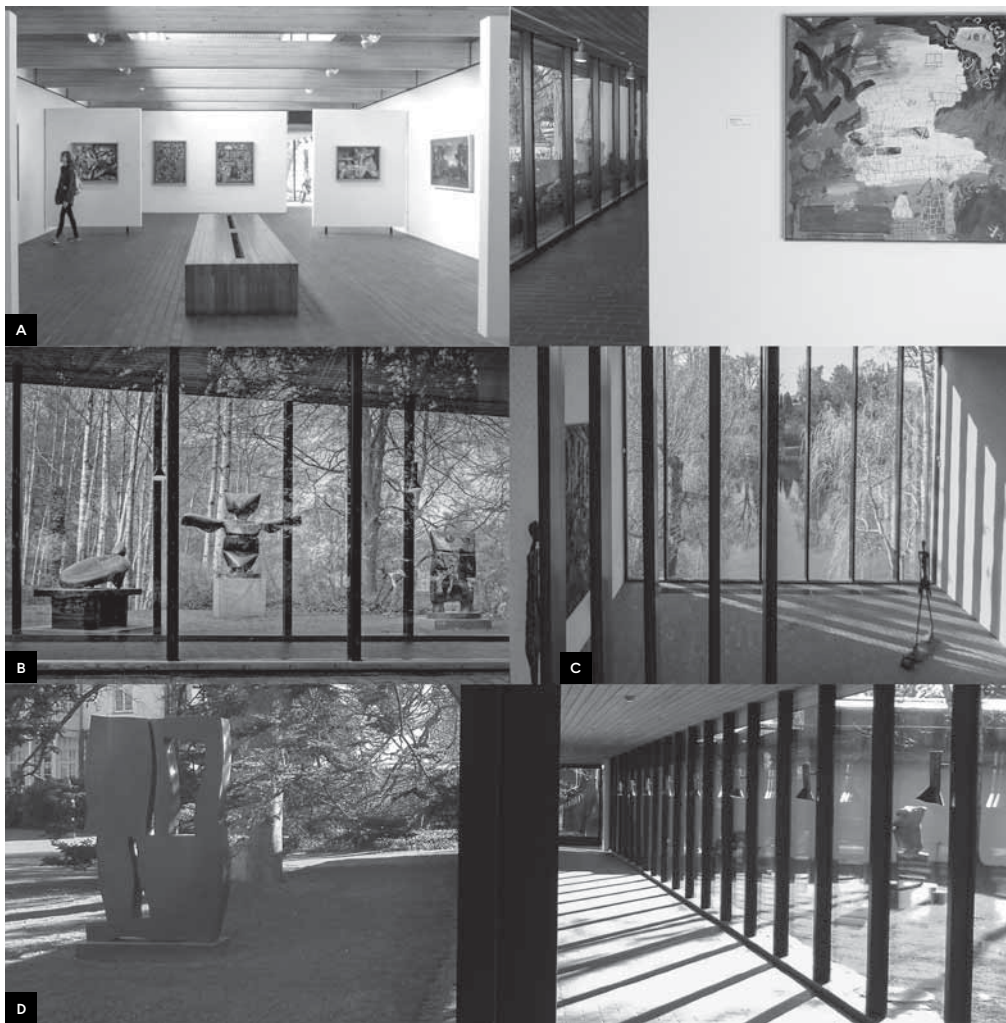
A – THE PERMANENT EXHIBITION SCENES FROM THE GALLERY OF ASGER JORN AND COBRA ARTISTS
A – VÝJAVY ZO STÁLEJ EXPOZÍCIE GALÉRIE ASGERA JORNA A UMELECKÉHO HNUTIA COBRA

B – THE PHENOMENAL TRANSPARENCY OF THE GLASS CORRIDORS
B – FENOMÉNÁLNA PRIEHLADNOSŤ SKLENENÝCH CHODIEB

Source Zdroj: HANSEN, Kim © Max Ernst / VISDA 2019. Louisiana Museum of Modern Art Facebook Official Site [online]. Available at: <https://www.facebook.com/louisianamuseum/photos/pb.100064600697538.-2207520000./10160396982753926/?type=3>

C – THE GALLERY FOR GIACOMETTI SCULPTURES
C – GALÉRIA GIACOMETTIHO SÓCH

D – THE PASSAGE
D – PASÁŽ



existing edges of space, therefore creating new space around the existing spatial boundaries. Here, it is the sculptures that are used as mechanisms of *empooling*, with their accompanying natural settings and minutely designed scenes of various kinds, creating an impression of *display cases* set along the glass corridors. Through these display cases, the sculptures are framed for observation as ever-changing forms, dependent not only on the seasonal alterations of nature's colours and textures, but also on the motion and mental capacity of the visitor, in his/her ability to trace and compile new meanings, responding to the ways that nature imposes itself as a tranquil background for culture.

The second permanent exhibition in the Louisiana is the one dedicated to the Swiss sculptor Alberto Giacometti – the famous Giacometti Hall. Giacometti's sculptures represent the iconic images of the Louisiana Museum of Modern Art, but the living encounter with these sculptures is indeed far beyond the predictable. The exhibition space is organised to house Giacometti's small-scale sculptures on the upper level, from where a prospect of the famous scene is offered – the view of Giacometti's two tall, thin figures, *Walking Man* and *Tall Figure*, set in a two-storey high gallery space. When descending from the upper level to the ground floor of this two-storey volume, these elongated figures invade the visitor's subjective space. Despite the at least six-foot height of these remarkable bronze sculptures, their fragility is almost palpable – as if Giacometti took the dimension of the sculpture and turned it into an almost immaterial shadow, as a soul of the matter itself.⁵⁶ The *Walking Man*, with its inclined figure and lifted thin legs, no longer resembles a human figure moving through space, but a pure will that is released, on its way to discover the world.

The effect of this fascinating sculptural dematerialization is fully supported architecturally by the giant glass screen, which through its elaborate play of reflections and transparencies daringly

imposes the melancholy scene of the nearby lake onto the sculptures themselves. The glass screen here creates a new kind of illusionism: much as the wall painting “The Parnassus” dissolved the north wall of the “Stanza della Segnatura” in Rome, extending its inner space towards the best view of the Belvedere Courtyard outside, the glass screen in the Giacometti Hall acts in the same way but in the reverse direction, extending the outer space inwards and dissolving the material body of Giacometti’s *Walking Man* with the power of daylight and the scenery. The thin bronze shivers in the light, becoming almost transparent in parts. It is precisely the actual bodily experience and the relational aesthetics of architecture that create this unique “temporary collective form”⁵⁷ of the sculptures, the landscape, and visitors; a condensed relational experience that far overshadows all other more mediated, separate, and detached experiences and interpretations of Giacometti’s art.

Apart from these fascinating and elaborate main galleries, it is also the transitional spaces in this museum, the usual “servant” spaces, that in themselves become equally important carriers of meanings and experiences. Namely, the fantastic glass corridors that connect the detached galleries here emerge as those pivotal “passages” – thrilling transitional zones, multiply charged thresholds, symbolic spaces in-between culture and nature, in-between inner and outer, in-between the world and the world within us. As such, they function as peculiar spatial reminders of the fundamental conviction that art is not for art’s sake after all, but for the purpose of contemplation of the essential question of what it is to be human on this Earth.⁵⁸

The Louisiana Museum of Modern Art is in itself an architectural substitute for nature, with the diversity and irregularity of its inner and outer spaces. Moreover, it features well-controlled gradations and unexpected variations and disparities between all those spaces that evoke a wide range of enhanced experiences and sensations. Its very essence, however, analogously to the case of *diaeta*, resides in the space of in-between – in-between secluded and integrated, open and closed, inner and outer, i.e., in that dense and layered space of productive overlap which harmonises both symbolic and symbiotic relationships between architecture, art, people and the natural setting. In the lived experience of the Louisiana, we could have recognised every operational means known to us from the historical case of *diaeta*, except for the *surface poetic*. This should be singled out and qualified as an original contribution of modern architecture to the overall topic of the pastoral in architecture. With its peculiar mechanisms of *screening* and *empooling*, modern architecture not only further poeticises the present and extant theme of spatial boundaries but also does much more: in placing art and visitors in an intense dialogical environment of complex perceptual juxtapositions, it in fact heralds today’s relevant *relational aesthetics*.

In its very course of architectural operation, the Louisiana Museum of Modern Art thus gives something new to the world that we live in, to the only world that we have and presumably know, provoking and through its intricate embrace of art and nature, eliciting our purest human response to it. By evoking a full range of emotions, even passions, intensely felt reactions to the world as it is, the Museum becomes a potent tool of altering how we see our world and how we understand our culture. It does not lead us to see or ascertain the dominant forms of culture, nor does it celebrate them or simply imitate them as a mimetic act. On the contrary, it compensates for what our culture lacks, what it deeply needs and craves. And by doing so, the Museum regains its power to provide an invaluable, indeed vital alternative way of being.

It is our proposal to call this alternative view of life the *pastoralism of modernity* that we have been so earnestly seeking.

Conclusion

In our recent challenging years, confronted by the global pandemic, we have been faced with striking images of our most vibrant and formidable cities completely emptied of human life. At the same time, as a consequence of this forced temporary retreat of human agency, we have witnessed almost surreal images of rejuvenating, burgeoning nature. Seeing those fascinating scenes at some point made us feel as if we were some sort of surplus in this world – the world that we so resolutely consider our realm and our home. This paper reflects in a way this new precariousness of the relation between our culture and nature, alongside our growing consciousness of the need to mend this relation and improve it, which will inevitably give rise to ever-newer versions of the pastoral.

Art museums, alongside their venerable typological predecessors, have always played a significant role in culture’s dialogue with nature. In their “architecting nature”, i.e., in giving this dialogue an architecturally framed form, they have opened windows for an appreciation of both the



THE PASTORAL GENRE IN ARCHITECTURE ON THE ONSET OF MODERNITY

PASTORÁLNY ŽÁNER
V ARCHITEKTÚRE NA ZAČIATKU
MODERNY

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Available at: <https://www.facebook.com/louisianamuseum/photos/pb.100064600697538-2207520000./10157881054033926/?type=3>

beauty of nature and the complexity of culture in a unified spatial experience through their prolific embrace. As the successors of such favourable practices, art museums today are still empowered to stage contemporary escapes from our accelerated, even frenetic everyday lives into an architectural-natural framework of an enlarged, profound existence, securing for us the spatial pauses to feel and reflect, and to cultivate a sensible yet conscious perspective.

On that trajectory, in search of a deserving contemporary heir to that prolific embrace of nature and art, one might be tempted to identify a typology of the anti-museum, or else to advocate the challenge of a complete dissolution of the museum format as we know it. The Land Art Movement, for instance, with its earthworks and alternative museum sites, has provided a prime example of how the cultural encounter with nature can be artistically framed to embrace nature's immense sublimity while recognizing its fragile and ephemeral essence. But in place of a deep challenge or full abandonment, this paper interrogates the potentials of the art museum in its conventional typological contours, as a commendable historical sediment that could form an intimate alliance with nature and, in that way, nurture utopian strains of desire towards a gentler and more sustainable world. The Louisiana Museum of Modern Art vividly exemplifies exactly this power of architecture.

Many contemporary art museums, besides the Louisiana Museum of Modern Art, can bear witness to the enduring influence of the pastoral genre in today's world. We can recall, for instance, the Benesse Art Site Naoshima, including the Chichu Art Museum³⁹ by Tadao Ando (2004)

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and the Teshima Art Museum by Ryue Nishizawa (2010) in Japan, or alternately the New Glenstone by Thomas Phifer and Partners in Maryland, U.S. (2018). Each of these museums could certainly be interpreted in terms of how they enrich the otherwise rationalised and impoverished communication with art, as well as with nature through art, hence empowering the very essence of that experience – our deep inner selves.

At a time when our culture's frailty is increasingly evident and our civilization poses a threat to the constancy of nature, when modernity has brought spiritual hunger as its unplanned and unwanted companion, and when our health is compromised in both its physical and mental aspects, the relevance of the pastoral has become more significant than ever before. Such research, therefore, offers a sorely needed *transhistorical* conceptual toolkit of ideas and operational means to structure a process of architectural thinking that could render the essence of the pastoral understandable. Precisely such research would, at the same time, make the urgency for the pastoral clearly visible, as an indispensable interpretative, conceptual, and creative device for today. The *pastoral genre in art museum design*, by facilitating the therapeutic bonding of nature and culture as opposing poles, and the healing coalescence of nature and art as both our defining and confronting foundations, serves as a powerful reminder that museums should not just celebrate our cultural achievements, but no less counterbalance our present cultural inadequacies.

In its broadest scope, the present work exemplifies a historical approach to studying art museum architecture, assessed in a decidedly interdisciplinary context as a stratified architectural typology and a charged cultural amalgam. It aims at encouraging increasingly new productive standpoints beyond the confines of the architectural discipline that would effectively navigate between the intensely interdisciplinary agencies of the seemingly formless, yet in fact highly formative, threads of the various participating historical, social, and intellectual actors and domains. The architectural program of a museum is therefore understood as a cultural construct *par excellence* – a historically shaped set of conventions that are hard to shift yet are nevertheless able to evolve. Approaching the matter in that way, we might start to rethink the art museum as a manifestation of deeply embedded human needs and necessities, which admittedly change and transform but undoubtedly survive throughout the course of history.

1 K. Michael Hays says that architecture theory is a practice of mediation: "In its strongest form mediation is the production of relationships between formal analyses of a work of architecture and its social ground or context (however nonsynchronous these sometimes may be), but in such a way as to show the work of architecture as having some autonomous force with which it could also be seen as negating, distorting, repressing, compensating for, and even producing, as well as reproducing, that context." Fredric Jameson, speaking of the production of theory generally, has given a slightly modulated version of this *transcoding*: "the invention of a set of terms, the strategic choice of a particular code or language, such that the same terminology can be used to analyze and articulate two quite distinct types of objects or 'texts,' or two very different levels of structural reality." HAYS, Michael K. 1998. Introduction. In: Hays, K. M. (ed.). *Architecture Theory*

since 1968. Cambridge, London: The MIT Press; JAMESON, Fredric. 1981. *The Political Unconscious*. Ithaca: Cornell University Press, p. 40.

2 "Early modern" refers here to the Renaissance.

3 BURKE, Peter. 1995. The Invention of Leisure in Early Modern Europe. *Past & Present*, 146, pp. 136 – 150 (139 – 140).

4 BONDANELLA, Julia Conaway. 2008. Petrarch's Rereading of Otium in De Vita Solitaria. *Comparative Literature*, 60(1), pp. 14 – 28 (26); ROLLIN, Lucy, and BURNETT, Wesley. 1997. Vonnegut's "Player Piano" and American Anti-Leisure: Idle Time in Hell. *Studies in Popular Culture*, 20(2), pp. 17 – 27.

5 ROSAND, David. 1992. Pastoral Topoi: On the Construction of Meaning in Landscape. *Studies in the History of Art (Symposium Papers XX: The Pastoral Landscape)*, 36, pp. 160 – 177 (162).

6 HENINGER, S.K. Jr. 1961. The Renaissance Perversion of Pastoral. *Journal of the History of Ideas*, 22(2), pp. 254 – 261.

7 PINTO, John. 1992. Pastoral Landscape and Antiquity: Hadrian's Villa. *Studies in the History of Art (Symposium Papers XX: The Pastoral Landscape)*, 36, pp. 178 – 195.

8 ALPERS, Paul. 1982. What Is Pastoral?. *Critical Inquiry*, 8(3), pp. 437 – 460.

9 Leo Marx follows the definition of William Turner, who is considered the "father" of the term "liminality." MARX, Leo. 1992. Does Pastoralism Have a Future?. *Studies in the History of Art (Symposium Papers XX: The Pastoral Landscape)*, 36, pp. 208 – 225.

10 Marx, L., 1992, p. 212.

11 Book I, Letter 9: To Minicius Fundanus; PLINY THE YOUNGER.

1879. *The Letters*. London: Trubner-Co., Ludgate Hill, p. 13.

12 "Ruins of the great Roman villas, to be found all over Italy, are completely ignored, nor is their presence acknowledged in copies and reconstructions of ancient monuments or in architectural drawings until at least the beginning of the Cinquecento." SICA, Grazia Gobbi. 2007. *The Florentine Villa: Architecture, History, Society*. London: Routledge, p. 39.

13 Cicero's letters which contemplate over his Tusculan Villa, Plutarch and Varro's descriptions of Lucullus's Palatial Estate, Pliny the Younger's letters on his Laurentian Villa and the Tuscan villa and more.

14 AKSAMIIJA, Nadja. 2010. Architecture and Poetry in the making of a Christian Cicero: Giovanni Battista Campeggi's Tuscolano and the Literary Culture of the Villa in

Counter-Reformation Bologna. *I Tatti Studies in the Italian Renaissance*, 13, pp. 127 – 199 (151).

15 247 letters from Pliny the Younger to various individuals and 121 letters to the emperor Trajan have been preserved. Read more in MIZIOŁEK, Jerzy. 2016. *The Villa Laurentina of Pliny the Younger in an Eighteenth-Century Vision*. Rome: L'Erma di Bretschneider.

16 Book II, Letter 17: To Gallus.

17 One of the first and most famous reconstructions of the Villa Laurentina is present in Vincenzo Scamozzi's *Idea dell'Architettura Universale* [The idea of a universal architecture] of 1615. It is well known that the "Laurentina" was a subject of architectural meditation both for Thomas Jefferson and John Soane at the beginning of the nineteenth century. Karl Friedrich Schinkel visualised his own version of the Villa in 1841. The perspectival representation of "Laurentina" made by Leon Krier in 1982 is equally curious. Many more such paper reconstructions exist from less renowned architectural figures, which of course does not make them less important. For the sources on reconstructed versions of Laurentian Villa, read more in: MCEWEN, Indra Kagis. 1995. *Housing Fame: In the Tuscan Villa of Pliny the Younger*. *Anthropology and Aesthetics*, (27), pp. 11 – 24.

18 WITTE, Arnold Alexander. 2004. *The Artful Hermit. Cardinal Odoardo Farnese's religious patronage and the spiritual meaning of landscape around 1600*. PhD thesis. Faculty of Humanities, University of Amsterdam; NAREDI-RAINER, Paul Von. 2004. *A Design Manual: Museum Buildings*. Basel, Berlin, Boston: Birkhäuser.

19 HEIDEGGER, Martin. 1997. *Building, Dwelling, Thinking*. In: Leach, N. (ed.). *Rethinking Architecture: A Reader in Cultural Theory*. London: Routledge, pp. 95 – 104.

20 Latin "diaeta": a "prescribed way of life," from Greek δίατα, originally "way of life, regimen, dwelling." ONLINE ETYMOLOGY DICTIONARY. 2023. Online Etymology Dictionary [online]. Available at: www.etymonline.com (Accessed: 27 April 2023); Latin "diaeta": "course of treatment, way or mode of living prescribed by physician, regimen." LATIN DICTIONARY. 2023. Latin Dictionary [online]. Available at: www.latin-dictionary.net (Accessed: 27 April 2023).

21 Witte, A. A., 2004.

22 The authors of this paper are aware of the possibility of a terminological imprecision, since we rely on the English translation of Alberti's *De re aedificatoria* rather than the original. ALBERTI, Leon Battista. 1755. *On the Art of Building in Ten Books*, translated by Edward Owen. London

23 VITRUVIUS. 1914. *The Ten Books on Architecture*. Cambridge: Harvard University Press, pp. 167 – 189.

24 BOOK V, CHAPTER XVIII: The Difference between the Country House and Town House for the Rich. Alberti, L. B., 1755, pp. 348 – 352.

25 BOOK IX, CHAPTER II: Of the Adorning of Private Houses, both in City and Country. Alberti, L. B., 1755, pp. 634 – 639.

26 The historiographical and theoretical background of the architectural concept diaeta is part of Meri Batakova's unpublished doctoral dissertation, 'Conceptual Interaction between Art Content and Museum Architecture in Art Museum Design', conducted under the mentorship of Prof. Karin Šerman, PhD, and Prof. Leonida Kovač, PhD, at the University of Zagreb's Faculty of Architecture in Croatia.

27 Heninger, S.K. Jr., 1961, p. 256.

28 The historical museum spaces are inherently extremely challenging to reconstruct and interpret, because they are complex systems composed of both their physical structure and their conceptual content. As such, they are never static, due to which their original schemes (as well as their accompanying visual and archival documentation) are a genuine rarity. COLLINS, Jeffrey. 2008 – 2009. *Marshalling the Muses: The Vatican's Pio-Clementino Museum and the Greek Ideal*. *Studies in the Decorative Arts*, 16(1), pp. 35 – 63.

29 GILLESPIE, Jessica. 2013. *Considering the Function of Humanistic Imagery within the Court of Pope Julius II: The Stanza della Segnatura*. Master's thesis. Georgia State University. doi: <https://doi.org/10.57709/4061482>

30 The private library of Julius II was later called "The Stanza della Segnatura" because of the room's function as a Tribunal of the Curia. It is one of the four rooms painted by Raphael and the one containing his famous fresco "School of Athens."

31 TAYLOR, Paul. 2009. Julius II and the Stanza Della Segnatura. *Journal of the Warburg and Courtauld Institutes*, 72, pp. 103 – 141 (115).

32 ACKERMAN, James S. 1950. The Belvedere as a Classical Villa. *Journal of the Warburg and Courtauld Institutes*, 14(1 – 2), pp. 70 – 91 (85).

33 HAYS, Michael K. 2016. Architecture's Appearance and the Practices of Imagination. *Log*, 37, pp. 205 – 213.

34 Pliny the Younger, 1897, p. 62

35 Read more in the subchapter "The literary portrait of the Laurentina – the dwelling-place of the Muses" in Miziołek, J., 2016, pp. 65 – 68.

36 Pliny the Younger, 1897, p. 65.

37 The arrangement of the natural and artificial physical features of an area.

38 The term "modernity" is used to generally depict a state of contemporariness, in a chronological range from 20th century Modernism to today.

39 Marx, L., 1992, p. 209

40 VEAL, Anthony James. 1992. Definitions of leisure and recreation. *Australian Journal of Leisure and Recreation*, 2(4), pp. 44 – 48, 52, republished by School of Leisure, Sport and Tourism, University of Technology, Sydney, as Working Paper No. 4 (Available at: www.business.uts.edu.au/1st/research (Accessed 7 April 2023)).

41 Marx, L., 1992, p. 223.

42 HOLM, Michael (ed.). 2017. *Louisiana Museum of Modern Art: Landscape and Architecture*. Humlebaek: Louisiana Museum of Modern Art.

43 The same authors, Jørgen Bo and Vilhelm Wohlert, were responsible for all the extensions and alternations of the Museum. For the last two additions to the ensemble, as last two projects of modernisation of the estate after 1991, the architect Claus Wohlert, the son of Vilhelm Wohlert, joined the architectural team.

44 PAPADAKIS, Andreas (ed.). 1991. *New Museology – Museums and Alternative Exhibition Spaces [Special issue]*. Art & Design. London: Academy Editions, pp. 51– 62.

45 Dividing two countries, Denmark and Sweden, the Sound offers a shortened passage for vessels in transit from the North Sea to the Baltic Sea.

46 The Panorama Room was built in 1982 on the same spot where a hexagonal 19th century gazebo was located.

47 The sculptures named *Little Janey-Waney*, *Almost Snow Plow* and *Nervures Minces* are placed as a trio on the Calder Terrace.

48 SARTRE, Jean-Paul. 1947. *Existentialism on mobilist* [online]. Available at: <https://calder.org/wp-content/uploads/bibliography/art-news-1947-2/12-1-47.ArtNews.pdf> (Accessed: 23 April 2023).

49 The sculpture is called *Two Piece Reclining Figure No.5*. It is a well-known fact that Henry Moore himself was involved in both the original positioning of his sculptures at the Louisiana, as well as their subsequent relocation. The amalgamation of this exact sculpture and its natural background became, over time, an iconic image of the Louisiana Museum of Modern Art.

50 The description of the Louisiana Museum of Modern Art as presented and theorised in this paper comes from a first-hand experience and is therefore decidedly phenomenological. As such, it proves that the direct experience of things and the resultant neurological responses to perceived objects, stripped of (most of the) preconceived ideas, is as much relevant, if not more relevant, than other purely mental and intellectual cognitive operations. The depiction of the rising sun as filling in the void of the sculpture is a single claim in the text that was not directly experienced on the site. However, the authors nevertheless thought that this should absolutely be mentioned in the text, as it is indeed an extraordinary experience from the standpoint of pastoral phenomenology.

51 In architectural theory, feelings of such intensity were recognised under the category of *the sublime*.

52 The North Wing is referred to as the original wing, being the first one to be built in the distant 1958.

53 Such considerations surely belong to the later phase of architectural modernism, after the arrival of Team X on the architectural scene, with their critical assessment of the dogmatization and schematization of the Modern Movement and the restoration of its avant-garde origins.

54 ROWE, Colin and SLUTZKY, Robert. 1963. Transparency: Literal and Phenomenal. *Perspecta*, 8(1963), pp. 45 – 54. ROWE, Colin and SLUTZKY, Robert. 1971. Transparency: Literal and Phenomenal. Part II. *Perspecta*, 13/14(1971), pp. 287 – 301; HAILEY, Charley. 2010. Treillage'd Space: Tuning Person and Place in the Porches of Alison and Peter Smithson. *Environment, Space, Place*, 2(2), pp. 79 – 119; BATAKOJA, Meri and ŠERMAN, Karin. 2021. The Experiential Museum – Avant-Garde Spatial Experiments and the Reorganization of the Human Sensorium. *Arhitektúra e Urbanizmus*, 55(1 – 2), pp. 2 – 17; VIDLER, Anthony. 2003. Transparency: Literal and Phenomenal. *Journal of Architectural Education* (1984 –), 56(4), pp. 6 – 7.

55 *Screening* and *empooling* are two operations proposed to create a transitional space, space in-between, or a threshold, in the theory of "Treillage'd Space" by Alison and Peter Smithson.

56 YOUTUBE. 2017. *Louisiana Chanel. Marina Abramović on Giacometti* [online]. Available at: <https://www.youtube.com/watch?v=fxVEMaPyPDQ> (Accessed: 24 April 2023).

57 Nicolas Bourriaud states that the essence of artistic creation lies in the establishment of relations between entities and formation of coexistences in the world, as a kind of intertwined

fabric of relations. In consequence, he names his newly constructed theoretical system the "relational aesthetic" and by extension terms the practices supported by his theory "relational art." The tangible relation of Nicolas Bourriaud's theory to the problem of museums is rather complex and obscure. There is, however, an important lesson to be learned about the new function of art today. Its value of authenticity is not sought in the isolated worlds opened through the artwork and artworld anymore, but, as Bourriaud himself explains, it is in the temporary collective form that is created by the very exposure of the artwork(s).

BOURRIAUD, Nicolas. 2002. *Relational Aesthetics*. Dijon: Les presses du réel.

58 Many interesting aspects of the Louisiana exhibition spaces and its Sculpture Park here needed to be left out, as the text focuses primarily on the recognition of the aspects of the pastoral genre in architectural context. In the context of leisure, however, the architectural props must be underlined, such as the Launching Tower, the Slide, the Fire Pit, the Stage, the Ferry Terminal and many others, that make Louisiana Museum of Modern Art the most inviting picnic point for fun family time. There are also a total of 45 sculptures placed around the park, each with its own relationship with the surroundings.

59 Art Museum in the Earth.